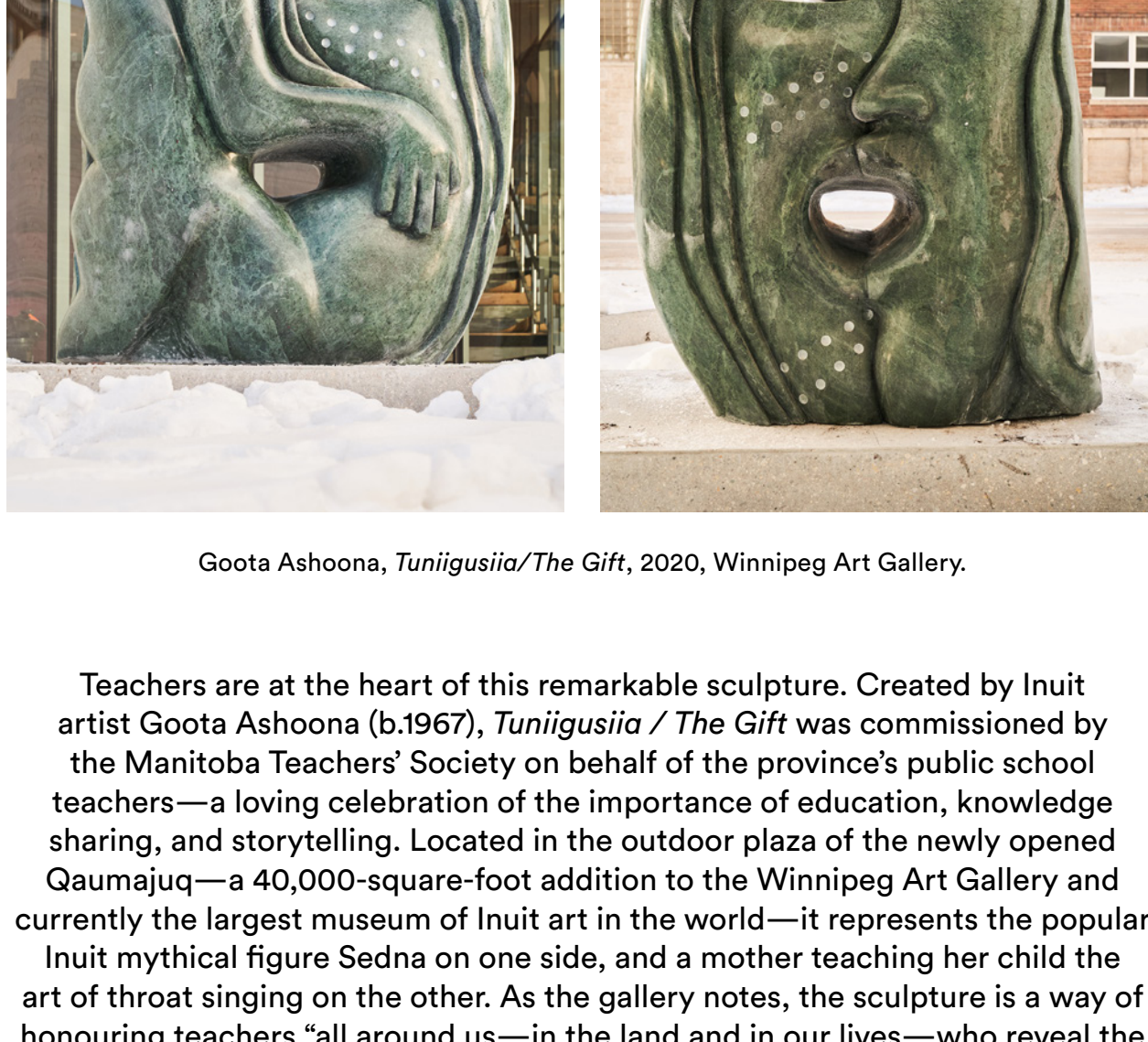


## EDUCATION NEWSLETTER

OUT ON THE TOWN  
ART IN PUBLIC SPACE

5 Canadian artworks that light up their communities, and offer inspiration for how to meaningfully engage with our own



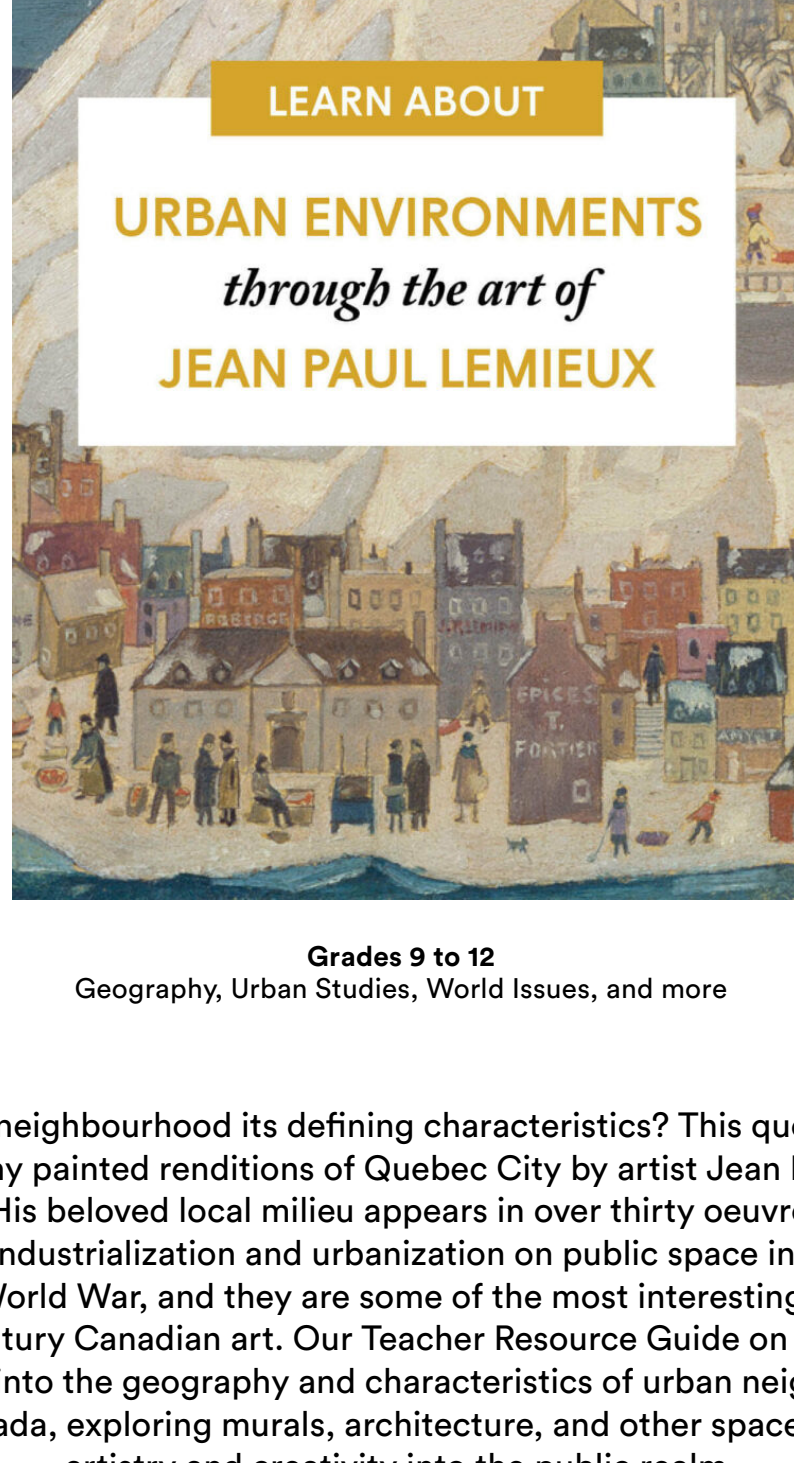
Goota Ashoona, *Tuniigusiia / The Gift*, 2020, Winnipeg Art Gallery.

Teachers are at the heart of this remarkable sculpture. Created by Inuit artist Goota Ashoona (b.1967), *Tuniigusiia / The Gift* was commissioned by the Manitoba Teachers' Society on behalf of the province's public school teachers—a loving celebration of the importance of education, knowledge sharing, and storytelling. Located in the outdoor plaza of the newly opened Qaumajuq—a 40,000-square-foot addition to the Winnipeg Art Gallery and currently the largest museum of Inuit art in the world—it represents the popular Inuit mythical figure Sedna on one side, and a mother teaching her child the art of throat singing on the other. As the gallery notes, the sculpture is a way of honouring teachers “all around us—in the land and in our lives—who reveal the truth, wisdom, and beauty that connects us all.” It embodies the power of public art, and this week we are delighted to share works from coast to coast that teach, empower, and connect in their transformation of public space.

We hope that they inspire you and your students.

— The Art Canada Institute Education Team

## The Art of the City



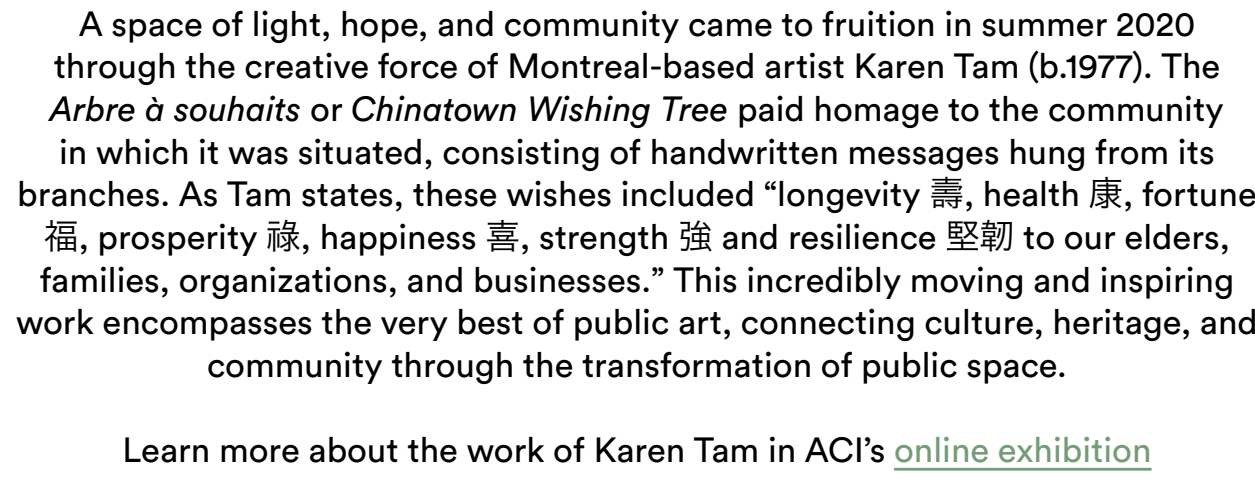
Grades 9 to 12  
Geography, Urban Studies, World Issues, and more

What gives a neighbourhood its defining characteristics? This question is at the heart of many painted renditions of Quebec City by artist Jean Paul Lemieux (1904–1990). His beloved local milieu appears in over thirty oeuvres that explore the effects of industrialization and urbanization on public space in the years after the Second World War, and they are some of the most interesting cityscapes in twentieth-century Canadian art. Our Teacher Resource Guide on Lemieux takes a deep dive into the geography and characteristics of urban neighbourhoods across Canada, exploring murals, architecture, and other spaces that invite artistry and creativity into the public realm.

[Download the Teacher Resource Guide Here](#)

## AVENUES TO EXPLORE

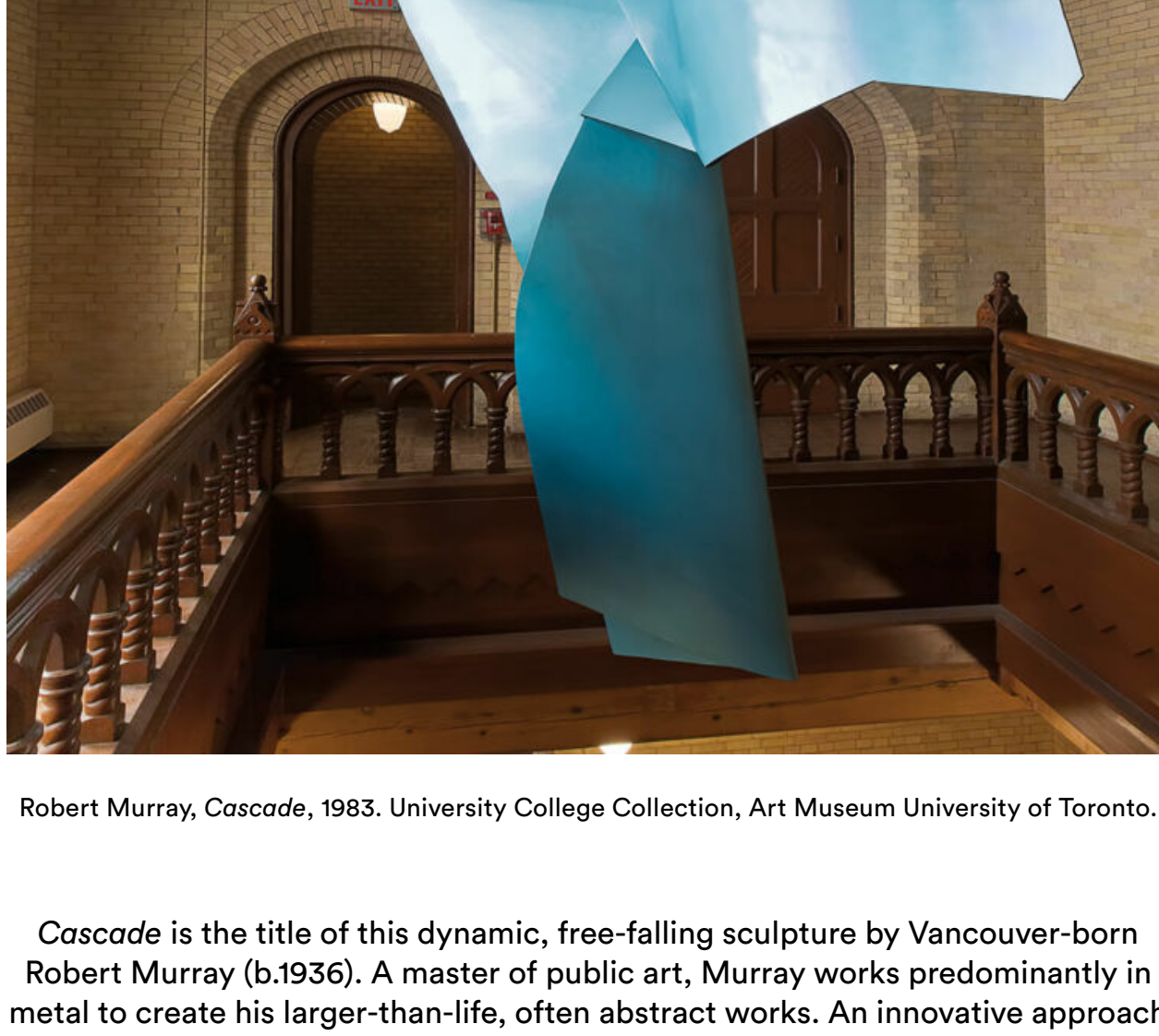
## Karen Tam's Chinatown Wishing Tree, “L'Arbre à Souhaits”



Karen Tam, *Arbre à souhaits / Chinatown Wishing Tree*, 2021.

A space of light, hope, and community came to fruition in summer 2020 through the creative force of Montreal-based artist Karen Tam (b.1977). The *Arbre à souhaits* or *Chinatown Wishing Tree* paid homage to the community in which it was situated, consisting of handwritten messages hung from its branches. As Tam states, these wishes included “longevity 壽, health 康, fortune 福, prosperity 祿, happiness 喜, strength 强 and resilience 坚韧 to our elders, families, organizations, and businesses.” This incredibly moving and inspiring work encompasses the very best of public art, connecting culture, heritage, and community through the transformation of public space.

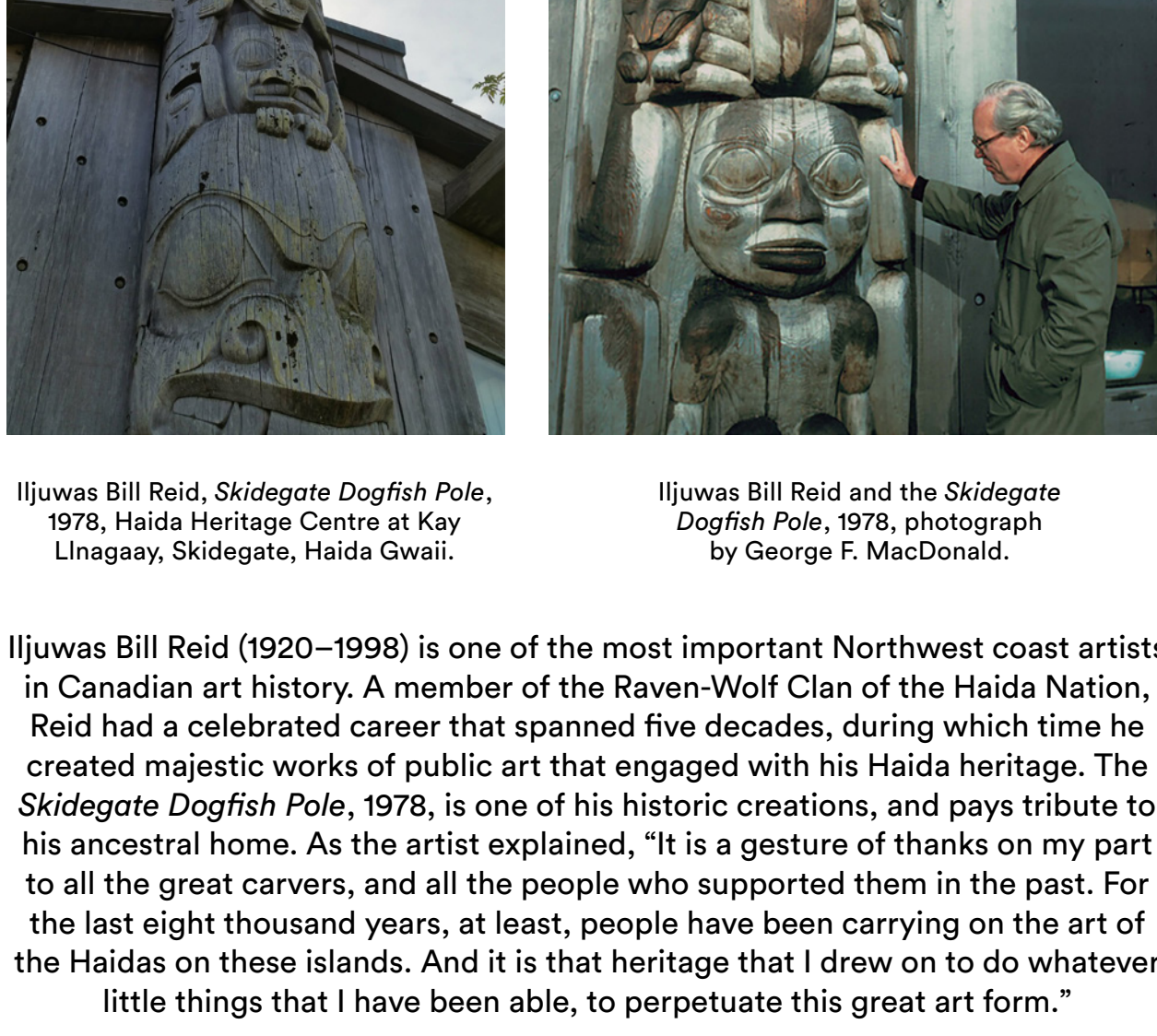
Learn more about the work of Karen Tam in ACI's [online exhibition](#)

Robert Murray's  
Mastery in Metal

Robert Murray, *Cascade*, 1983. University College Collection, Art Museum University of Toronto.

*Cascade* is the title of this dynamic, free-falling sculpture by Vancouver-born Robert Murray (b.1936). A master of public art, Murray works predominantly in metal to create his larger-than-life, often abstract works. An innovative approach to colour and light in 3D form is one of the defining features of his creations; as the artist states, “When a piece is painted one colour it is possible to appreciate the changes of hue that light will create whenever it shifts direction.” Murray's remarkable pieces appear in many public spaces across the country.

Learn more about Murray's work in [Mastery in Metal](#), an ACI online exhibition

Iljuwas Bill Reid's  
Skidegate Dogfish Pole

Iljuwas Bill Reid, *Skidegate Dogfish Pole*, 1978, Haida Heritage Centre at Kay Llnagaay, Skidegate, Haida Gwaii.

Iljuwas Bill Reid and the *Skidegate Dogfish Pole*, 1978, photograph by George F. MacDonald.

Iljuwas Bill Reid (1920–1998) is one of the most important Northwest coast artists in Canadian art history. A member of the Raven-Wolf Clan of the Haida Nation, Reid had a celebrated career that spanned five decades, during which time he created majestic works of public art that engaged with his Haida heritage. The *Skidegate Dogfish Pole*, 1978, is one of his historic creations, and pays tribute to his ancestral home. As the artist explained, “It is a gesture of thanks on my part to all the great carvers, and all the people who supported them in the past. For the last eight thousand years, at least, people have been carrying on the art of the Haidas on these islands. And it is that heritage that I drew on to do whatever little things that I have been able, to perpetuate this great art form.”

Learn more about this artist in [Iljuwas Bill Reid: Life & Work](#) by author Gerald McMaster

As a bilingual organization, we are proud to offer our materials in both French and English, including this newsletter. Use the sign up links below to receive emails in your preferred language.

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Launched in 2013, the Art Canada Institute is the only national institution whose mandate is to promote the study of an inclusive multi-vocal Canadian art history to as broad an audience as possible, in both English and French, within Canada and internationally. The ACI works with more than fifty of Canada's leading art historians, curators, and visual culture experts who are dedicated to the creation of authoritative original content on the people, themes, and topics that have defined Canadian art history.

We are creating a central digital resource to tell the world about Canada's most important works of art and where they are located. By functioning as an online art museum, a [digital library](#), and an interactive Canadian art encyclopedia, the ACI is an indispensable resource on Canada's visual heritage.

Visit us at [aci-iac.ca](http://aci-iac.ca)

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Image Credits: [1] Goota Ashoona, *Tuniigusiia / The Gift*, 2020, Verde Guatemala marble, Collection of the Winnipeg Art Gallery. [2] Karen Tam, *Arbre à souhaits / Chinatown Wishing Tree*, 2021. Photo credits: Kim Soon Tam. [3] Robert Murray, *Cascade*, 1983, painted aluminum, 670 x 467 cm. University College Collection, Art Museum University of Toronto (UC711). Installation view of *Cascade* at the University of Toronto, n.d., photograph by Toni Hafkenscheid. [4] Bill Reid, *Skidegate Dogfish Pole*, 1978, cedar, 2500 cm (height). Haida Heritage Centre at Kay Llnagaay, Skidegate, Haida Gwaii. [5] Bill Reid and the *Skidegate Dogfish Pole*, 1978, photograph by George F. MacDonald.